LES BEATLES—RAVE OF PARIS!

'Super-formid' say fans

WHEN the frenzied crowd stood up after the red curtain had fallen at Olympia Music Hall on Thursday night and chorused "Les B-e-a-t-l-e-s" I knew the Mersey sound had triumphed in Paris.

In all my years of experience of pop acts on this side of the Channel, I have never known a young foreign act receive such a triumphant welcome.

After all, it had been a blind date with Paris. As George Harrison told me on arrival: "They don't know us.

"We hardly sell any records in France."

It *could* have been a disaster. Despite all the favourable advance publicity, luck seemed to be against the boys.

First, the Olympia people were afraid of a rough-house; they laid on enough police to guard the Royal Family. It was not only impossible to approach the stage door—no one was allowed even to walk down the same street without a pass!

There was trouble with photographers in the Beatles dressing-room; there was even trouble with the mikes.

The trouble was put right—for a while. But again those mikes went dead—three times in all. And the Beatles could only face the most critical audience in the world with silent instruments.

Had they been just ordinary or middling, it would have been disaster. But their talent triumphed over all.

Afterwards, George Harrison commented: "It was difficult, of course. But we couldn't see what was going on beyond the footlights—although I did catch sight of some waving hands."

The Beatles gave the crowd all their favourites. They included "I Saw Her Standing There," which French pop star Johnny Hallyday is going to record, "Twist And Shout," which had the crowd on its feet, and "I Want To Hold Your Hand."

Just what have the boys got which won the French to their hearts? So many things. The weekly paper **Candide** perhaps summed it up by saying: "They are musicians and not amateurs."

For the daily, **Paris-Soir,** it was a "knock-out success." The powerful **France Soir** said: "Never have hands clapped so hard at Olympia."

Sarcasm

On the conservative side, **Le Figaro** stooped to sarcasm about those hair-cuts—without having the courtesy of paying attention to their performance.

Before the Olympia opening, some people thought the Beatles might change their programme—especially as threequarters of the audience figured large in the French social register.

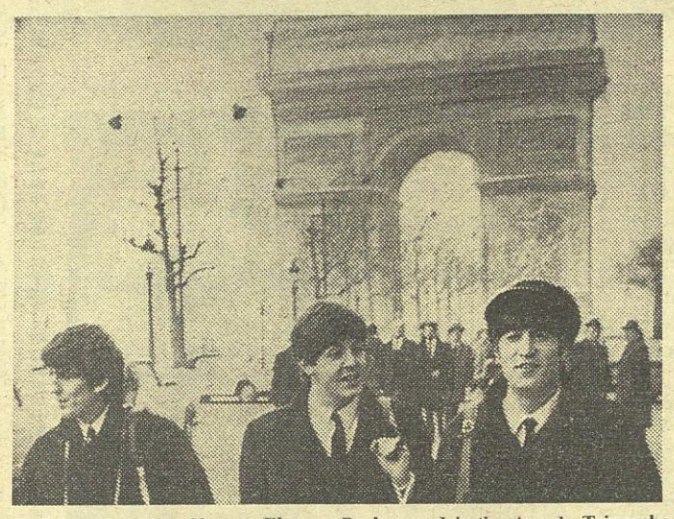
But, back at the hotel, Paul told me: "We had no reason to change. We try to be original, and if we are, we want to stay that way."

Said Paul: "We have to produce six numbers for a film and we haven't written one yet. Now we are trying to get a piano into the hotel and get down to work."

No doubt about the good work they did at the Olympia, though. "I only wish they were here for six months," said Bruno Coquatrix, who runs Olympia. "What a triumph."

And French fans Francoise Senard and Martine Destellian coined a new phrase when they said that those Beatles are "super-formid."

Henry Kahn



Walking down the Champs-Elysees. Background is the Arc de Triomphe.

STOP PRESSINGS

Let Frank sing his own song

WHY doesn't **Frank Ifield** record own composition "Give Her My Regards"? Everyone says it would be a smash . . . Incredible success by British artists abroad include six out of Australian Top 15 (two **Beatles, Brian Poole, Kathy Kirby, Cliff Richard, Dave Berry**) and six out of New Zealand Top 10 (**Cliff, Beatles, Gerry, Shirley Bassey The Shadows** and **The Searchers. . . . Gerry Marsden's** drummer **Les Chadwick** recently married a girl he met at the Star Club, Hamburg.

Marty Wilde has up-dated the signature tune of **Kathy Kirby's** personal manager, Bert Ambrose. "When Day is Done" . . . **Gerry Marsden** wrote "A" side of next **Louise Cordet** single, produced by **Tony Meehan** . . . **Bern Elliot and the Fenmen** make their first appearance in Liverpool (where "Money" has always been a firm favourite) on March 1 . . . **Dusty Springfield's** current favourite disc: "Louie, Louie" by **The Kingsmen** (America's No. 1 at the moment).

★ ★ ★

HELEN SHAPIRO, who has just passed her driving test, has bought new Sunbeam Rapier . . . **Tom Springfield** has been holidaying in Florida with singer-dancer Peppi . . . **Dusty Springfield's** next single titles are a recent American song and another Ivor Raymonde tune . . . **Dave Clark** has formed own record company.

Buckingham Palace approved **Dave Clark's** royal dance beat, but has cooled to **The Woodpeckers'** "Prince Philip" . . . **Frank Ifield** introduces **Matt Monro's** Australian debut: then heads for South Africa to tour with **Susan Maughan** . . . Suggested title (by Alan Jay Lerner) for film of **Eddie Fisher's** life-story: "The Past Is Tense"!

. . . Did you know that **Frank Sinatra, Sammy Davis Jr.** and **Connie Francis** all share the same Birthday—December 12? . . . **Pat Boone** just sold his Texas restaurant . . . New Hollywood TV panel game, "Jump to Conclusions" has **Wink Martindale** as chairman and **Bobby Darin** as star guest . . . Says **Paul Anka** after Poland tour: "First time I ever took an Iron-Curtain call!"

★ ★ ★

CHRIS BARBER has single of "O Sole Mio," once an **Elvis Presley** inspiration . . . **The Singing Nun's** second single is "Tous Les Chemins" . . . **The Four Seasons** switch to Philips: first disc is "Dawn (Go Away)" . . . New eagerly-awaited **Crystals'** single title is "Little Boy" . . . **Bobby Vee** sticks to usual style for "Stranger In Your Arms."

by Peter Thomson

New sound wanted for Blue Jeans' next disc

THE Swinging Blue Jeans were rehearsing like mad in the final few minutes before their guest appearance on "Go Man Go."

With only ten minutes to go before the red light blinked with a "stand by" warning, they disappeared from the stage, changed into shiny blue mohair suits and prepared for battle.

Between numbers, they returned to their dressing room and commented on the current scene, before hopping back on stage.

Listening to a Rabin Band version of "Needles and Pins," Ray Ennis remarked, "This is going to be a very big one for The Searchers. I personally don't think it's as exciting as their first two hits, mark you, but I'm sure it's number one stuff. However if they'd recorded this any earlier in their career, it probably wouldn't have made it at all."

"But we can be wrong," said Norma Kuhlke. "We all agreed that the first time we heard '24 Hours From Tulsa' it was terrible! None of us ever imagined a number like that getting into the charts.

"And now look at it—and think of us when we learned we were going out on the road with Gene Pitney."

Lively

The Swinging Blue Jeans feature the Merseybeats' hit, "I Think Of You" in their act. They like the number, but say they thought the record had been on release for too long to have any chart impact.

"The number itself is not unlike 'Too Late Now,' said Les Braid. "It makes a quiet change, like 'To Know Him Is To Love Him,' which is another ballad we sing.

"In fact, in about two records time, it could well be the type of material we will record as a single."

"But the next record has to be lively," chipped in Ralph Ellis. "Besides, I think that's what the market wants at the moment, otherwise they wouldn't be buying all these group sounds.

"We've created a lively, swingy atmosphere on 'Hippy, Hippy Shake.' We have to—and want to keep it up on our next release. It's the one after that we have to worry about, as three in a row, all sounding the same could mean death to a group."

The Swinging Blue Jeans also feel that it doesn't matter where you come from if your records make the charts.

"Liverpool, Leicester, London. They're all the same" said Ray. "There is no Liverpool sound any more. Today it's just the question of a sound being associated with a person or a group.

"Dave Clark produces his own discs and comes from Tottenham, but does that give him the 'London sound?' Just because The Beatles happen to come from Liverpool, and started the whole thing off, suddenly we find every other group from the same place is given a tag."

Local lads

But the Swinging Blue Jeans are proud of the Beatles' success.

"Well, they are local lads, as well as being personal friends" said Norman. "Course their success in France and America is completely overwhelming, and think of all the royalties John and Paul are earning as songwriters!

Have things changed much for the boys since they themselves have been on the receiving end of a hit disc?

"Yes," said Ray. "When 'Too Late Now" made the charts, things started happening in a small way. Then 'Hippy Hippy Shake' began to blow up a storm, and wham! We don't know which way to turn!"

June Harris

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